



EDITH DAY
in "GOING UP"
at the LUMIERE

THOMAS H. INCE of the Famous Players-Lasky Corporation is authority for the statement that fighting men prefer photographs dealing with simple elemental things and not with sex problems, propaganda in disguise or tragedy, preferring instead clean, wholesome stories tinged with sentiment.

This expression from Mr. Ince shows accurate knowledge of the desires of the men in khaki and betrays an analysis that is not built on studying soldiers from a long range. He does well to see that men who prefer the lurid vamps are the exception and not the rule.

It might be said with safety that soldiers prefer a clean love story to anything else in the line of feature films. If anything is relaxation it is watching a wholesome film which is tinged with sentiment, as Mr. Ince says. The Famous Players director is careful to note the difference between sentiment and sentimentality, for the latter is predominant on the average film and is the sort of emotion where a woman cries over her pet poodle having a toothache and drives the man who loves her to drink. If it were sentiment in her case, instead of sentimentality, she would comfort the man and give her poodle to the janitor.

So far as comedy is concerned, Mr. Ince adds that soldiers want comedy, not necessarily of a slapstick order, but those which furnish a quaint touch of humor and genial characterizations. To anybody who has

seen a Chaplin film projected before a joyous audience of soldiers it bears out Mr. Ince, for Chaplin's recent releases certainly cannot be called slapstick. Rather they display touches of movie artistry and are generally subtle.

Soldiers in their taste are as generally simple as children. The difference generally is that while the school kids like Chaplin and little else, the men in khaki like Chaplin and some love yarn. Paramount is able to do that very well.

Mr. Ince frankly admits that he has no idea what will be wanted in the cinema line after the war. "The millions who have marched against death will regard life with a changed insight," he says. "They will demand a

war and war activities. For this reason it seems that an improvement might be made in the titles.

When American troops are flashed on the screen that sight alone is impressive enough to tighten the throat and makes the eyes misty. They symbolize life and death at the same time. Just to see a close up of President Wilson on the screen goes deep enough in one's heart without anything else. Yet on the news pictorial, instead of simply making the title read "American Troops Marching to the Front," it reads "American Troops Marching to the Front. They Know the Road to Berlin and Will Take It." And instead of "President Wilson at Work" or something of the sort, the title always writes "President Wilson at Work. Democracy's Real Champion."

It is just the same as throwing a bucket of billboard paint on a Corot or a Rembrandt. It is not only ridiculous, but it cheapens the troops and it cheapens Mr. Wilson, if anything could do it. Both Mr. Wilson and the troops, and everybody else who are helping America, should not be put in the roles of movie performers, and that is the impression the news pictorial unconsciously give. Such flamboyancy should be eliminated. It is bad taste, and there is enough of that in the movies at present.



Olga Petrova
in "The Life Mask"
at the Rialto

more serious interpretation of the riddle of existence.

What Mr. Ince terms "the riddle of existence" is religion. And the more serious interpretation of the riddle of existence, it might be said, will be due to the soldiers' belief in God. Apparently it is easier to come closer to Him out in the trenches than it is in a studio, but Mr. Ince might make the start and film a story that has to do with a man or men finding God. If he doesn't like Mr. Wells' personal God he might try the orthodox view, or even the deity of Confucius.

There is scarcely any other part of the movie programme that has deeper interest than the news pictorial now that the war has changed the news film from pictures of Congressmen McGoldberg laying the corner stone of the library at Ishpeming to scenes of

Nether the Zionist Organization of America nor the Federation of American Zionists is interested in any way in any moving picture idea. The announcement is necessary inasmuch as statements have been issued saying the "Federation of American Zionists



Dorothy Dorr
in "The Man Who Stayed at Home"
at the LUMIERE

Societies" is about to present a film called "Judah's Fall."

The organization making the denial is that there is no such association known as that which is presenting the film, and they also say that the Zionist Organization of America has refused to give its sanction to the exhibition referred to and declined to enter into an agreement with the producer.

The case is simply another plan whereby societies which have done real work are being exploited by somebody who wants to use their names, and failing to do so makes up a name so similar that it is purposely misleading.

"Cecilia of the Pink Roses," a Julius Steger film production, will be released early in June with Marion Davies as the star. Miss Davies

played the title role in "The Century Girl" when Dillingham & Ziegfeld had the Century Theatre.

Miss Davies is supported by a strong cast, which includes three actors who, while playing in Broadway plays, are also being screened with Miss Davies. They are George Le Guere of "Business Before Pleasure," Harry Benham of "The Rainbow Girl" and Edward O'Connor of "Sick-a-Bed."

The advance showing of Mabel Normand's latest film, "Joan of Plattsburg," aided greatly to remove the favorable impression Miss Normand once created as a star in screen comedies. The story was adapted by Porter Emerson Browne, and whether it was his fault or Miss Normand's is hard to tell. Mr. Browne has a capably satirical pen and his stories and essays are gently sarcastic in some places and just plain sarcastic in others.

His film venture shows none of this.



Wanda Hawley
in "Old Wives for New"
at the Rialto

Whatever appeal the film has is neutralized by Miss Normand's acting. It is generally true that the majority of theatrical folk have a deep and burning desire to play Shakespearean parts. Perhaps Miss Normand is trying to enter Shakespeare by the role of Joan. If she is she is doomed to disappointment.

The plot is that of a young girl who wants to do what she can for her country. She lives at Plattsburg, meets an officer who gives her a look of Joan of Arc, which inspires her so much that she unearths German spies who are trying to prevent the United States Government from getting a new invention that explodes explosives at some distance.

A splendid opportunity was open to the company, as they were able to make films of real soldiers at the camp. But

Brooklyn Plays.

"Why Marry?" with the original Broadway cast will be presented at the Majestic Theatre this week. Nat Goodwin, Shelley Hull and other favorites are in the cast.

The Montauk will offer "Love Forbidden," a play that deals with wild youth and the resultant danger to the wife.

the film shows soldiers saluting with their hats off, which is not correct, and has other things that are untrue and help spoil the illusion. The film is far from convincing, therefore, for not only these but other reasons.

Miss Normand is shown imitating the pose of Joan, and her expression is such as to cause one to gulp and close the eyes to shut out the scene. It was hardly fair to Miss Normand



Rose Winter
in "Maytime"

to ask her to undertake this role, because when she tries moments such as these, meaning a pose which is supposed to "register" inspiration and idealism, she is lacking in sympathy. Her expression is forced and lacks sympathetic emotion. If it weren't for sympathy for Miss Normand the result would be laughs when she dips into tragedy.

"The man with the scenario brain," they call him, for it is doubtful if R. A. Walsh, who directs strikingly effective productions for William Fox, has ever made use of a scenario or script in any form. Some go so far as to say that he wouldn't recognize one if he saw it. All the story, all the plot of the forthcoming action, is held in his head.

He walks up and down the studio, his hands clasped behind him, his chin



Primrose Simon,
with "Hello America"

resting on his breast, apparently the only idler in a scene of feverish activity. Electricians, carpenters, scene shifters are rushing to and fro and shouting to one another; men nailing the framework for a set are plying their hammers with a noise like a battery of gull whistles; but he is unmoved by it all. He has great power of concentration and all the time he is going through that slow pacing his mind is racing ahead—planning scenes, sitting over the best locations for exteriors, inventing the bits of humor that give his pictures such individuality—in short, performing mentally the work that is usually done with the hands, the head and the typewriter.

However, intent as Mr. Walsh is on the details of his visualization, he is always alive to what is going on about him. Occasionally he will raise his head and give a low voiced direction. His personality is such that it is never necessary for him to shout or even speak loudly. The members of his casts familiarize themselves with his ways and are ever alert to receive those short directions delivered with his air of quiet certainty.

His sureness and precision are reflected in the actions of the people he directs. There is never any uncertainty visible in the characters when one of his productions is thrown on the screen. He adds to these qualities a remarkable memory for faces. Back somewhere in the recesses of R. A. Walsh's brain he has a mental filing cabinet where he stores away the appearance of virtually every one he meets. He is always on the lookout

for types, and whenever a new face appears in the studio he scrutinizes it carefully and then mentally indexes it and stores it away.

THE GISHES ABROAD.

What They Saw of the Warfare There.

Dorothy and Lillian Gish, with their mother, went to Europe to pose in "Hearts of the World," which is just now on view at the Forty-fourth Street Theatre. They went first to London.

Their arrival was celebrated by an airplane. When the air bombardments of London first began the Germans used Zepps. "At least you could see those," says Miss Dorothy. "If you were going to be killed, you at least had the satisfaction of knowing who was doing it. The airplane raids as they are now conducted are dreadful beyond the power of any words to tell."

"You can't see the raiders. They come at night and they usually keep far beyond the range of the anti-aircraft guns, so that they are out of sight in the sky."

"Every circumstance attending a raid contributes to the terror of it. Just before the raiders arrive the police go riding through the traffic carrying huge signs warning you to get out of the way. The crowds all scurrying for shelter like quail. All rush for the underground railroad—the 'tube.' Presently you hear the anti-aircraft batteries begin firing. These guns are located all around the city. Some are in Hyde Park; some are along the Embankment. When the German aircraft come within range they begin to fire."

"For the most part they fire shrapnel. As these shells burst the bullets with which they are filled fall in a rain. You can hear them pattering on the roofs and in the streets just like rain—only you must remember that this rain brings death with every raindrop that strikes."

"No one can know what real terror is like until she has experienced one of these raids. You must remember that this shrapnel rain is the least of the horrors. The Germans are all the while dropping huge shells that have the effect of a miniature volcano when they explode."

"The night we arrived in London we were having dinner in the Hotel Savoy when this infernal rain began. I was so frightened that I suggested we run for the cellar. Mr. Griffith was making fun of me to calm our feelings. Something made the building rock and Mr. Griffith asked if it was an earthquake or my knees hitting together."

"Our rooms faced the Embankment on the side away from the Strand. As we were sitting there something flashed past the window. You couldn't exactly see it; you were merely conscious that something huge and ter-

rrible had shot past. We heard a terrific impact as it struck the yard just beneath the window. It was a 'stun'—a shell that failed to explode. Had it gone off the Gish family would have been wadded into a better land, where I devoutly hope there are no wars and no Zeppelins."

The terror and suspense that she endured before landing and the time that followed brought Mrs. Gish to the verge of a nervous collapse and she had lost thirty pounds when she finally left London.

Lillian says she too was badly frightened, but she says she wouldn't have missed the raids for the world. "These air raids were the only real thrill of drama we had in Europe," she said.

"The place where we produced our play was a little French town. In account of our promise to the French Government we are not allowed to give either its name or any detail that might identify it."

"Part of the time we were playing stray German shells were whining overhead. The town itself had lain in the track of the allied advance and it was literally torn to pieces by shell fire."

"But life seemed to be going on about as before. We found lodgings at a little inn. The waitresses and the funny little old proprietor seemed to have settled down to regarding the war as a natural and not very interesting part of their lives. They listened to the shells as they formerly listened to the hum of the bees."

THE NEW CINEMAS.

There will be plenty of screen emotion on Broadway this week. Mme. Nazimova appears in "Toys of Fate," while Mme. Petrova is at the Rialto in "The Life Mask." Both roles afford these sinuous actresses ample opportunity to coax tears.

Bill Hart in "Selfish Yates," a Western film, is the attraction at the Rivoli. The programmes of the Strand, Rialto and Rivoli also have the usual musical numbers, scenic and new pictures, while the Rialto in addition has an Arbuckle comedy scheduled.

The Broadway will hold Mae Murray in "The Bride's Awakening" for the second week. Manager Nathan has introduced a plan this week to aid the sale of War Savings Stamps. No tickets will be sold for money. They must be bought with the U. S. S. D. W. Griffith's "Hearts of the World" continues at the Forty-fourth Street, and the Ambassador Gerard picture "My Four Years in Germany" remains at the Knickerbocker.

Hotel and Restaurant News

Murray's Roman Gardens.

Attracting large crowds daily, the splendid table d'hôte dinner which is served at Murray's Roman Gardens nightly from 5 to 9:30 P. M. is probably unequalled in the way of preparation and the excellence of each course. That the dining pleasure is the most critical is best indicated by the reservations between the hours it is served. While no cabaret is on hand at this establishment, this beautiful dining quarters boasts of the most novel arrangement in the country. The dining and dancing revolving floor is an attraction that draws many patrons during the day. As you enter from the main lobby, then the orchestra starts a one step or fox trot. Next you are gliding over the revolving floor and still you notice no change until you are seated again, when you suddenly make up your mind that the diners at the next table are not the same people that were there when you arose for the dance.

Hurricane Deck, Majestic Roof.

Opens June 15.

If the weather permits the official opening of the Majestic Roof will take place on the night of June 15. Copeland Townsend, proprietor of the hotel, is expecting the biggest season in the history of his management of the hotel. The many strangers in the city, the fact that many are not opening their summer homes and the demand for a cool spot, he believes, will be the contributing factors to the Majestic Roof's popularity this summer.

The two dance floors will provide continuous dancing. Miss Louise Kelly and John Smith will present balloon dances, but outside of that there will be no cabaret features with the exception of a Sunday night concert.

The official opening of the Majestic Roof will be in charge of The Sun's Tobacco Fund and a glittering array of talent will be secured to make the event auspicious.

Hotel Shelburne Reverts to Open

May 28.

Rehearsals are already under way for the big summer revue which will have its initial production at the Shelburne on the evening of May 28. This will be the biggest, brightest and best entertainment of its kind which has yet been produced. A company of forty-five artists has been engaged and many unique features will be introduced in this mammoth diversion.

Edward P. Bower is staging the production. Louis Silvers has written the music, while Edward Madden is responsible for the lyrics. As in former years, the show will be presented twice each evening, at 7:30 and 11 o'clock.

The New "Revue Intime."

The new spring edition of "The Revue Intime" continues to amuse large audiences nightly at the Moulin Rouge. Manager Gaillard T. Roag has been congratulated on all sides for having

assembled such a constellation of unusual stars, who contribute their best talents to this "somewhat different" musical menu.

Isabelle Jares, musical comedy star and popular vaudeville favorite, continues as the bright particular star of the piece. In addition to her wonderful travesty on Prince in his jazz dance, Miss Jares has added several other clever bits that have greatly enhanced her offering. Martin Culhane continues to carry off comedy honors with his typical topical tunes, while Cortez and Peggy have registered in a new cycle of clever dances. Hortense Kara and Naja are among the others who have scored in distinctive specialties.

Hotel Martineau.

During the Liberty Loan campaign Gus Edwards gave his services to bond selling rallies, he sang at the City Hall and the Treasury, and accompanied by his brother, Leo Edwards, he daily performed at the steps of the New York Public Library. He introduced and sang his new song "You Are Mama's Little Daddy Now," a baby war ballad with a touching sentiment which brought the sales of thousands of dollars in bonds. Mr. Edwards also sang "That Grand Old Gentleman," the popular march ballad which he has aptly termed "The Ten Million Dollar Song," and to hear him sing in the revue "A Night With Omar Khayyam" at the Hotel Martineau by Miss Alice Furness one can realize why Mr. Edwards was such a winner with the multitude of bond buyers.

Pelham Heath Inn.

The official opening last week of Pelham Heath Inn, on the Pelham Parkway, marks the touring season this year, as indicated by motor traffic on this popular road. During the winter many alterations and improvements have been made and the inn is one that more than satisfies the most discriminating motorist both as to cuisine and general surroundings. The proprietor, Harry Buskirk, has gathered around him a small army of efficient help who are ever ready to make things comfortable.

Fountain Inn is Popular.

Fountain Inn is one of the most popular of the suburban restaurants on the south shore. The place has been newly renovated and redecorated. Shore dinners with music and dancing and a fine la carte service attract many motorists, and it is already the headquarters for the army men from the camps on Long Island. The outlook for the coming season is very promising and the proprietors expect even greater success than last year.

AMUSEMENTS.

RED CROSS

728 FIFTH AVE.
PUPPET THEATRE MAY 13 TO MAY 27.
Price—Afternoon, 50c; Evening, 75c.
Tickets sent on sale at 10c each of 75c on advance.

TONY SARG'S MARIONETTES

For the Benefit of the American Red Cross, Second War Fund.

AMUSEMENTS.

8-F-KEITH'S

Palace
BROADWAY AND 47th STREET

Mat. Daily at 2:30, 50c, 75c.
2:00 CHOICE SEATS, 50c and 75c.
and 10c.

TWO BIG CONCERTS SUNDAY, 2 and 4 P. M. Beginning Monday, May 13th. Let's All Dance Spanish—It's the Latest Sizzling Craze. Here are the Two-Score Spanish Stars of Terrell's Who Set New York Aflame Last Winter. VILASCO, Presenting The First Time in America.

THE SPANISH DANCERS

FROM THE "LAND OF JOY"

In a tabloid musical show with new costumes and scenery from Spain—A dancing revue of the national songs and dances of the Spanish provinces together with the most popular hits of Madrid.

SPAIN'S GREATEST DANCERS ARE HERE.

EXTRA FEATURE: THE ALWAYS POPULAR FAVORITE ELIZABETH BRICE

Home Exclusive Songs. Some Popular Songs. Some Pretty Gowns.

JOHN B. HYMER & CO.

Presenting "TOM WALKER IN DIXIE," A Fantastic Comedy Novelty. Written by and produced under the personal direction of Mr. Hymer.

WM. EBS' GEO. ADDED ATTRACTION AL MARIA

Vaudeville ROCKWELL AND WOOD LO'S

Novelty 2 Noble Nuts Navigating the Ocean of Nonsense.

MERIAN'S DOGS. PALACE NEWS PICTORIAL.

ADDED FEATURE EXTRAORDINARY. Star of Many Broadway Successes.

JOSEPHINE VICTOR

AND A SELECTED COMPANY IN "MAID OF FRANCE" By Harold Brighouse. Author of "Hobson's Choice."

AMUSEMENTS.

EMPIRE

4th & 40th St. Eves. 8:15. Mat. 2:15. "DISTINCT SUCCESS" - Times

CHARLES FROHMAN presents ETHEL

BARRYMORE BELINDA

IN THE NEW FACT COMEDY

"If you don't like Belinda then you don't know a delightful person when you see one." - Alan Dale.

PRODUCED BY J. M. BARRIE'S

"THE NEW WORD"

A masterpiece of pathos and patriotism. - J. M.

AMUSEMENTS.

CENTURY

THEATRE, CENTRAL PARK WEST & 42nd ST.

Friday & Saturday Nights, May 17th & 18th

at 8 O'CLOCK SHARP and Special Matinee Sat. at 2 O'CLOCK SHARP

THE AMERICAN

PRODUCES This Astounding Cast

GEORGE ARLISS, GEORGE M. COHAN

MRS. FISKE, JULIA ARTHUR

LAURETTE TAYLOR, CHAUNCEY OLCOTT

ELEANORA DE CISNEROS, BERYL MERCER

JAMES T. POWERS, O. P. HEGGIE

GEO. McFARLANE, H. B. WARNER

JAMES K. HACKETT, BURR MCINTOSH

HELEN WARE

In J. Hartley Manners' Play

"OUT THERE"

TICKETS \$1.00 to \$5.00

SEAT SALE

Opens at Century Box Office TO-MORROW (MON.)

AMUSEMENTS.

NEW AMSTERDAM

THEATRE, KLAU & ERLANGER, Managers. 42nd St. West of B'way. Eves. 8:15. Mat. 2:15. 50th GALT PERFORMANCE TO-MORROW NIGHT

KLAU & ERLANGER'S FASCINATINGLY FUNNY MUSICAL COMEDY

THE RAINBOW GIRL

GREATEST AND MERRIEST

ALL NEW AMSTERDAM THEATRE MUSICAL COMEDY SUCCESSES!

IT ADDS ROSEATE HUES TO THE JOY OF LIFE!

AMUSEMENTS.

GRT

WEST 48th St. Eves. 8:20. MATS. 2:20. Phone Bryan 44. 6th. BIG MONTH!

Book by FRED DE GRESAC. Music by SILVIO HEIN

FLO FLO

6th. BIG MONTH!

Book by FRED DE GRESAC. Music by SILVIO HEIN

AMUSEMENTS.

262 TO 269 TIMES

TIGER ROSE

Presented by DAVID BELASCO

LYCEUM

W. 45th St. Eves. 8:15. Mat. 2:15. Thurs. & Sat. at 8:30

COST INCLUDES: LENOIR, CLARK, WILLIAM, ALL COURTESY, RICHARD, MOWEN, THOMAS, EDWARD, VERNON, COLE, DOUGLAS, EDWIN, HOLT, CALVIN, THOMAS, FULTON, MELLON, J. WOOD, JEAN FERRELL

AMUSEMENTS.

HELLO!

Haven't you heard The Town Laughing at

BUSINESS BEFORE PLEASURE

THE COMEDY CLASSIC

by MONTAGUE GLASS and JULIUS ECKERT GOODMAN

with BARNEY BERNARD and ALEXANDER CARR

Direction of A. H. WOODS

ELTINGE THEATRE

MATS. 2:15. Eves. 8:15. Thurs. & Sat. 8:30

AMUSEMENTS.

GLOBE

FOR MAT. WEDNESDAY

AMUSEMENTS.

LIBERTY

THEATRE, W. 40th St. Eves. 8:20. MAT. 2:20. COHAN & HARRIS present

GOING UP

THE MATCHLESS MUSICAL COMEDY SUCCESS!

AMUSEMENTS.

HUDSON

THEATRE, W. 40th St. Eves. 8:20. MAT. 2:20. COHAN & HARRIS present

NANCY LEE

LAUGHS TEARS THRILLS

by Eugene Walter with CHARLOTTE WALKER and LEWIS STONE

AMUSEMENTS.

PARLOR BEDROOM and BATH

THE FUN FESTIVAL

by C. W. BELL and MARK SWAN

FLORENCE MOORE

Direction of A. H. WOODS

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